Freaks, Magicians & Movie Stars Issue

Johnny Eck,
king of the freaks

PANDEMONIUM
THIRD ISSUE
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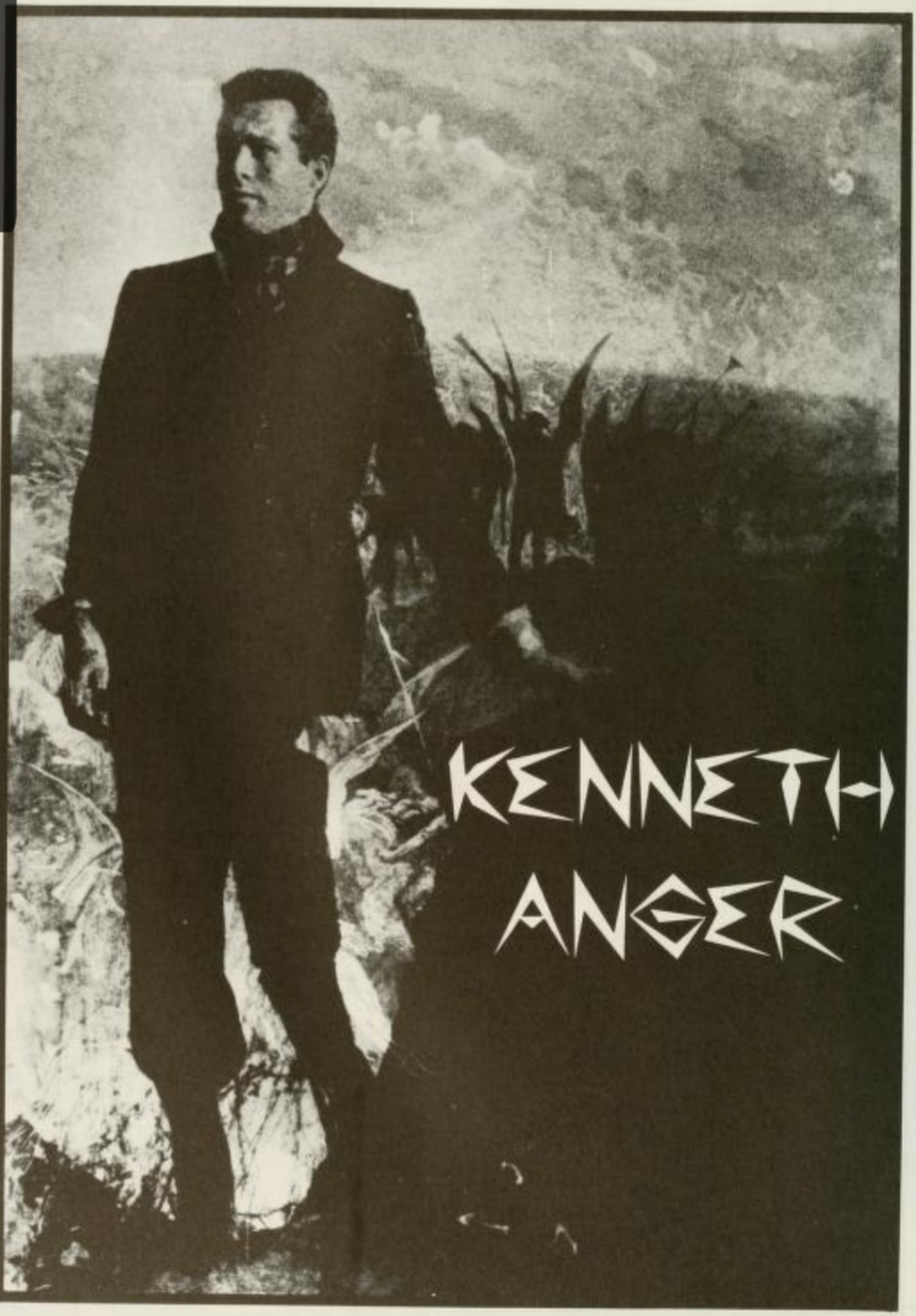
KENNETH
ANGER

Introduction by Dale Ashmun

I first met Kenneth Anger in 1980 at a swell little East Village joint called "Club 57." Located in the basement of a Polish Catholic Church at 57 St. Mark's Place, the club was managed by Ann Magnuson, who specialized in booking a highly eclectic schedule of parties, concerts and mixed media events. With help from Bill Landis of *Sleazoid Express*, Club 57 scheduled an evening with Anger, in which all of his films were screened complete with commentary by Anger between each film. The place was packed and Anger seemed flattered by the East Village punk/art crowd's interest in his work.

Jump up to 1985 and the publication of *Hollywood Babylon II*, Anger's sequel to his legendary Tinseltown gossip bible. I was visiting a friend up at *Oui* magazine the week the book came out and pitched a feature on Anger to editor Barry Janoff. He was interested in the piece, so after contacting Ken's publicist at Dutton, I was invited to the Anger abode a few days later to get the dirt on the King of Dirt himself.

At that time, Anger was living in a spacious railroad flat in the East 90s. As you can well imagine, Anger's pad housed an amazing collection of movie memorabilia. Most of the pieces were circa 1930s and '40s and he especially coveted items connected with Mickey Mouse and Rudolf Valentino.

Anger was generous with his time, and after taping an hour of his easy flowing conversation, I asked him about the photo on page 285 of *Hollywood Babylon II*. In his chapter titled "Indiscreet," a photo of Marlon Brando flashing an especially wicked shit-eating grin is cryptically captioned, "Why is he laughing? He knows I can't print the indiscreet photo of HIM."

"I'll show you the photo," Ken announced. Then he cautiously checked the lock on his front door and asked me to wait in his kitchen for a moment. A minute passed before he called me back into his den where he had extracted a large portfolio from some sacred hiding place.

As I sat down, Ken showed me a large black and white print of someone who certainly was a dead ringer for the young "Bud" Brando, with his lips encircling the head of an erect cock. It looked as though he were puffing on a cigar, while only the penis and torso of his sex partner were in view.

Ken refused to speculate on the identity of the other figure nor would he give the slightest hint as to the source of this curious momento. However, this final bit of "show and tell" capped a fascinating discussion with him. It also stamped a strong forbidden photo image onto my brain cells that never fails to materialize whenever I see a Marlon Brando movie.

[Editor's note: This interview was printed in the March 1985 issue of *Oui* magazine in a severely edited and condensed version. *Oui* focused, predictably, on certain scandalous passages, snapping up the sex and lawsuit related gristle that Anger threw out to them, material very much in the *Hollywood Babylon* vein. Conversely, they ignored the more personal, if less inflammatory passages where Kenneth talks about his past, about his family and his early years.

These are subjects that rarely surface in Kenneth's books and interviews, and with all respect to Kenneth, whom we consider to be perhaps the most original independent filmmaker of the century, we are happy to be able to focus, if ever so briefly, on the "unseen" Anger ... on the man himself.

What follows are the unpublished passages from the *Oui* magazine interview.]

Interview with ■■■■■ ■■■■■Kenneth Anger

[Looking around Ken's apartment.] I want to ask you right off — those metal masks, where are they from?

They are aluminum molds for Halloween masks. I found them in a metal scrapyard. They looked like old ROCKS — they were completely black and I had them polished up. Each one weighs about 75 pounds, 'cause they're from a stamp mold — a stamp machine. They'd be a lethal weapon if any of them ever FELL. (chuckles) But I've got them up there pretty securely.

And you've got Snoopy up there ...

Uh-huh, and Peter Pan, and this one up here ...

[Discussing Kenneth's trip to Paris, France in 1950 to show his films at the Cinematheque at the invitation of Henri Langlois.]

Now, I want to ask you ... did you literally steal silver from your family and sell that to get the money to take the boat over to France?

Well, it wasn't like I broke into a NEIGHBOR'S house, it was ... they were kept in the attic, they weren't used hardly at all except maybe at a christening or something like that. They didn't miss them for several years.

In other words, you put the silver to a better use, it sounds like.

No, I mean it isn't like I broke into a neighbor's house.

Now did your family know that you were going to France or did you just kind of have to run away from home to do this?

They certainly had heard for quite some time that I WANTED to go — I was graduated from high school. Beverly Hills High. And, they refused to help me financially and I said ... I wasn't like a

ringer for the young "Bud" Brando, with his lips encircling the head of an erect cock. It looked as though he were puffing on a cigar, while only the penis and torso of his sex partner were in view.

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being a runaway child! (chuckles) You know what I mean, a runaway kid.

My grandmother was sympathetic to the idea, but, you know, Paris was like the Sodom and Gomorrah or something in their imaginations. Particularly that, my family was what people hardly believed existed: a family of Hollywood Puritans.

You see, Loretta Young is not the only Hollywood Puritan. My family was Scottish Presbyterian, and that meant no smoking, no drinking, no games or picture shows on Sunday — which was like to me the kiss of death. Because, I mean, a Sunday matinee was the one time I could go to the movies without school [interfering], so I went to movies ALL DAY Saturday. In other words, I went to a matinee where we had a serial, several cowboy films and a feature — a thriller, something like that. And then I went to ANOTHER movie and saw another show, so Saturday was all day long. But I snuck away on Sunday a few times too where I said I was going to a friend's house and actually went to the movies.

But Hollywood Puritans — they do exist even to this day. Dale Evans and Roy Rogers — they're Hollywood Puritans.

When you got to France and met Henri Langlois and he showed your films at the Cinematheque, did you get a job with him soon after that?

Immediately. And I was living in a maid's room in what they call "Seventh Heaven," the seventh floor of a walk-up of an old, old house overlooking the Seine, with a view out the window of the back of Notre Dame Cathedral, and you can't get more romantic than that. And my neighbor, who used to walk his dog all the time just down the street, all the time — of course he had a big luxurious apartment, was Bresson, the famous French director.

And you stayed in Paris for 10 years?

Yeah, I travelled — I went to Egypt, I went to Italy. I went behind the iron curtain ... I travelled extensively but I used Paris as a base.

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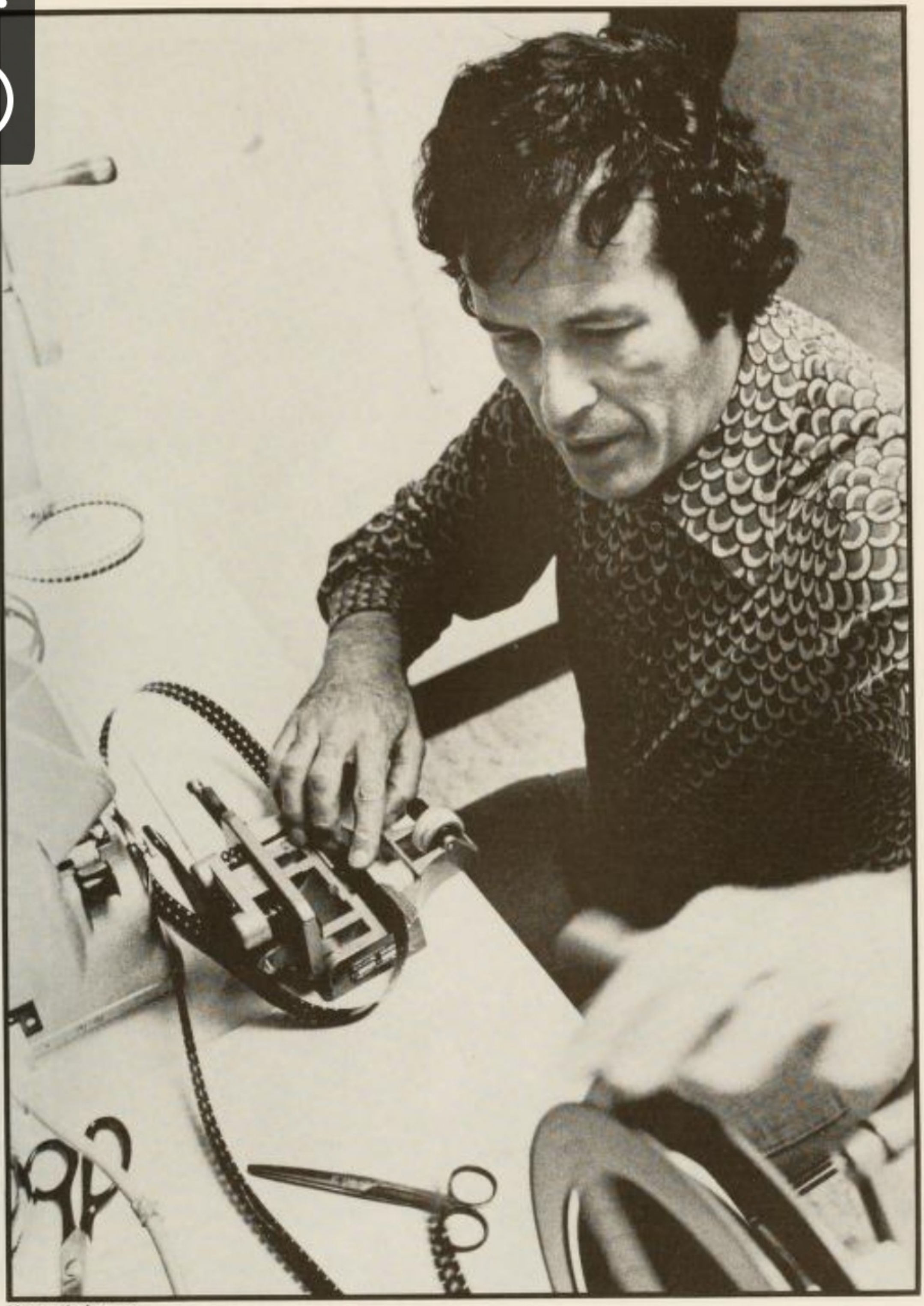
In East Germany, in Czechoslovakia, they have FABULOUS film collections, equal to the Museum of Modern Art or the Cinematheque, with money from the State. The same goes for Moscow, they have a fabulous film collection, and they're very interested in preserving ... and also Moscow is very

Still from Kenneth Anger's *Fireworks*, 1947



Kenneth Anger

Inauguration of the Pleasure Dome, 1954-1966.

Above: The Five Star Library Edition of William Shakespeare's *A Midsummer Night's Dream*, adapted from the Warner Bros. picture starring Mickey Rooney as Puck and featuring an infant Kenneth Anger as the changeling prince. Published in 1935 by Engel-van Wiseman Book Corporation, New York.

Left: Cameron Parsons and Peter Loome in *Inauguration of the Pleasure Dome*.

much concerned with the problem of preserving COLOR, which of course is fading all over the world. Color movies are like written in sand: they're totally fugitive. A film as recent as *Giant* has faded. Even a film as recent as the first *Jaws*, the blue is disappearing. If you can imagine, the blue of the water is going! But Moscow has been experimenting with deep-freezing films, sub-zero temperatures where the master-negatives are plunged into quick-dry freeze, and ... unfreezing them to print them again, takes something like two and a half weeks of gradually increasing the temperature with vacuums sucking off any moisture during that time.

At least they're working on SLOWING down the process of fading, that doesn't mean it has eliminated it. Because unless there's some way of a future video technology that will do dot-by-dot reproduction on video tape, that possibly is going to come along in the next century, I hope before such classics as *Gone With the Wind* turn to toast colors.

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There's a reference in Hollywood Babylon to Hugh Hefner BUYING a star on Hollywood Boulevard. How could that happen?

Well, ANY millionaire can approach the Hollywood Chamber of Commerce and buy a star. Adnan Khashoggi could buy a star if he wished, because he's produced — put money into several films. So could Menachem Riklis with Pia Zadora. She will have her star bought and paid for by Menachem Riklis, her old boyfriend. And she DESERVES one: she's a pop figure like Jayne Mansfield. But it's really stretching a point to call HUGH HEFNER as being involved in the movie industry ... but you know he did produce Polanski's *Macbeth*.

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Who is Samson DeBrier?

Samson DeBrier is a Hollywood legend. His claims to fame are two film parts: he was the slave who committed suicide in the silent version of *Salome*, and he's the star of Kenneth Anger's *Inauguration of the Pleasure Dome*, playing Lord Shiva, and a dozen other roles ... before Alec Guinness did multiple parts in Kind Hearts and Coronets. And Sasha Guitry did some films where he played three or four parts.

It's been said that many people thought Samson was a witch. Do you think he was a witch or an all-American boy?

He's not an ALL-AMERICAN BOY — he's the bastard son of the King of Romania. So his roots are in Europe.

I mean, he tongue-in-cheek referred to himself as an "All-American Boy."

Well, he's from Atlantic City, so in one way he's very American. But his background is sort of the "Yellowbook." In other words, the way I'm nostalgic for the 1920s, he's nostalgic for the yellow '90s. Which was before HE was born. (chuckles)

Do you know Samson pretty well?

I've known him since the '40s. In other words, I hate to say how many years that is ... I've known him 40 years. He moved from Atlantic City to Hollywood.

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Working in the Hollywood studios as a child (*Midsummer Night's Dream*) must have been like fantasy land.

It was. Except at the same time I knew perfectly well that it wasn't just like Disneyland or something, it was a place where magic was made like a factory. And the things that fascinated me were all the cameras and the lights and what was actually behind the cameras — that's what fascinated me. And that's when I decided that I wanted to be a movie director.

So you must have been very intelligent at that young age, "precocious," to use a word.

Well, I was a child prodigy that never got smarter. In other words, I think I was as smart then as ... (chuckles) ... and in a way I have sort of "coasted" off my precociousness. For instance, as a child I played the piano quite well, but I've never studied it enough to be good at playing the piano. I wish I had — I look with ENVY at other people playing the piano.

And your grandmother must have been very supportive toward you.

She was the only member of the family that was. But even then she wouldn't give me the money to go to Paris.

Was your family involved in movies at all?

My maternal grandmother worked as a costume designer. She worked on Rudolph Valentino's film, *The*

Kenneth Anger's Latest Major Acquisition

The "lost" 24 sheet billboard poster for Erich von Stroheim's GREED (1924)

See elements of Kenneth Anger's Motion Picture History Collection on tour with the Smithsonian Institution's travelling exhibition, HOLLYWOOD: LEGEND AND REALITY: appearing coast to coast in major cities in 1986.

KENNETH ANGER
COLLECTION

Eagle, and also on his last picture, *The Son of the Sheik*.

Were your parents involved in movies at all?

Not at all. My father was head of the electronics department at Douglas Aircraft. He was totally unsympathetic to show business. My brother went into aviation and I was expected to also. And, quite young, I told him, "The only thing I'll be good at flying a plane, I'll be very good at crashing."

My brother graduated from Berkeley, in Science. Masters degree and all that. And then of course he went into the military, and was what I call, technically, a war criminal. He taught bombing in Korea AND Vietnam. I would have had my way paid through Cal Tech if I had gone into aeronautics instead of show biz, or being a ... "bohemian," I suppose.

Now, the story about Eunice Pringle and the Pantages Scandal. You mentioned a line that she did confess on her death bed.

She did.

How many years after the case was that, approximately? Twenty, thirty years later?

***Babylon II*] where she's doing the weight lifting.**

Well, she was a very strong, acrobatic girl, that's why I have that photograph. And Mr. Pantages was smaller than she was, and was like, pushing sixty, you know?

Did he have a reputation as a ...

Well, they called him "the Great God Pan" ... he was, certainly a WOMANIZER, in the way Greeks can be even though they're married and everything. But in this case I doubt if he would have used a broom closet for his affairs. And girls are a dime a dozen in Hollywood. The most beautiful girls are AVAILABLE, particularly if you have a chain of movie theaters or if you're head of a studio. You know he wouldn't be so hard up that a dancer comes into his office, hoping to dance in his stage show — that was part of the movies — half the thing was live stage show and half was movies. That was called the "deluxe policy," the Deluxe Theater where you had the stage show and the movies, the live organ, live orchestra and all of that. So it was highly improbable that he was so hard up that he would have tried to attack this teenager.

Now ... [flipping through *Hollywood Babylon II*] this

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Oh quite a bit. She died, like, fifteen years ago.

She's GORGEOUS in this one shot [from *Hollywood Babylon II*] where she's doing the weight lifting.

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Now ... [flipping through *Hollywood Babylon II*] this story, when you're talking about "Rose Bud" — which is just about my favorite story in here — you refer to it "Duris Genatillia?"

No, the real name of Marion Davies — that's her stage name — her real name is Marion DOURIS. And in Hollywood Cemetery the tomb where she and her sister are buried, it's just marked "Douris," it's by the artificial lake in the center of Hollywood Cemetery, behind what used to be RKO Studios then became Desilu Studios, and I think it's been taken over by Columbia or another studio now. It's off Santa Monica Boulevard.

At the main office of the mortuary — the cemetery office — they will provide you with a free map! Where it's marked on the map. Valentino and Harry Cohn and ... Marion Davies ... Douglas Fairbanks also. There's very famous people. And, ah ... Charlie Chaplin's abortion! Well, I mean "miscarriage." His first wife, Mildred Davies, had a miscarriage, and the thing that was born, he called it when he saw it dead — stillborn fetus — he called it "The Monkey."

• • •

[Discussing the difficulties Orson Welles faced from Hollywood's unspoken boycott of *Citizen Kane* upon its release.]

It was very hard to find any theater that would play *Citizen Kane*. It played in Hollywood at the Hawaii Theater, which was a brand new theater, just built, on upper Hollywood Boulevard, way above Vine Street, which is now the tabernacle of some cult religion. It's still there, the auditorium's still there but they've taken down the sign that said "Hawaii." And that's where *Citizen* played for several months IN STEREO.

Was that movie even a critical hit when it was first released?

Life magazine raved about it, as well they should.

Was it a commercial success?

It lost money on its release across the country. It was a huge critical success in New York, Chicago, San Francisco, Los Angeles — big cities. It bombed in the small towns — people were very confused about the flashbacks and the story technique. And people like my brother's wife, she came out of seeing it and demanded her money back because the movie was ALL BLACK, she couldn't see a thing! Like there was so much in shadows that she couldn't see it, she was used to having bright pictures, and it has the most brilliant photography, by Gregg Toland, of practically any movie ever made. What she was saying when she said it was "all black" — her name was Natalie — a real BITCH, a right wing bitch. Well, anyone that would marry my brother is ... that's the Republican side of my family. My sister, too — "Re-elect Ronald Reagan Committee."

Are they settled in California?

Very settled. He's settled in San Diego County, which is farther right than ORANGE County. And she, my sister, lives in Pacific Palisades, a neighbor — used to be — of Ronald Reagan. That's when he had his house there before he went to the White House.

Do you feel any "hot breath" from Ronald Reagan as a result of *Hollywood Babylon II*?

I already got it! I call it "Ronnie's Revenge." The day after the official publication date [10/30/84] I received a letter in the mail from the I.R.S. saying you are being audited for 1983. I call it "Ronnie's Revenge" 'cause the idea of auditing Kenneth Anger — this is the second time I've been audited in five years — and I call it harassment from Washington, D.C., and it doesn't mean I'm paranoid because they DO have a list of people they dislike.

• • •

[Ken discusses his ... general attitude.]

I do not work for anyone else, I have what I call an "independent lifestyle," which means I'm unmarried, I'm without ties. I don't have to report to any office for a 9-5 job, and I hope to God that I never will have to, because my whole life has been devised as a way to avoid that ... working for someone else, having to say "yes boss" to someone else. And I've had times where I've lived in an unheated maid's room in Paris, where I had to go to sleep with gloves and overcoat on, it was so cold in the winter. I think it was good for me. In other words, I don't think things like that damaged me. I'm living now in a walk-up in what is officially called a tenement — they either want to tear it down or renovate it. But I've made it my own inside — once the door's closed it could be anywhere, you're not aware you're in New York here. And I'm surrounded with things, some things I've had since I was a child. That was my Mickey Mouse from the time I was a baby. And it's in good condition; I treated my dolls very carefully when I was — I didn't chew off the NOSE. Many babies will, like, pull it apart, pull off an arm or chew off the nose or something. Or suck on the FEET! (chuckles) [looking around the apartment] There's several things I've had since I was a child. That little Shirley Temple book, I've had since [goes and gets it] ...

So maybe you will do a third *Hollywood Babylon* book?

I'll probably have to do something, I seem to run out of money on a regular basis every ... Of course the first *Hollywood Babylon* was the most shoplifted book in America in the 1970s, I was told. Many copies were ripped off from the stores, particularly in college towns. It ducked into purses and under coats ... you know I'm not getting a penny of royalties from a stolen copy ... I disapprove of that. It's outrageous. But I still get royalties from the first book.

Did you know Jayne Mansfield?

Yes I did — I adored her. She was the greatest P.R. creation of all time.

And she was her own P.R. person.

Absolutely. She lived for P.R. She got her orgasms over these little triumphs like opening a supermarket, or having her name once again on the cover of a magazine, and her picture on the cover of a magazine with her boobs sticking out in 3-D. She was an

the small towns — people were very confused about the flashbacks and the story technique. And people like my brother's wife, she came out of seeing it and demanded her money back because the movie was ALL BLACK, she couldn't see a thing! Like there was so much in shadows that she couldn't see it, she was used to having bright pictures, and it has the most brilliant photography, by Gregg Toland, of practically any movie ever made. What she was saying when she said it was "all black" — her name was Natalie — a real BITCH, a right wing bitch. Well, anyone that would marry my brother is ... that's the Republican side of my family. My sister, too — "Re-elect Ronald Reagan Committee."

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Still from *Scorpio Rising*

One of Ken's tributes to Mickey Mouse

Bruce Byron as the Dean-Brando look-alike star of Kenneth Anger's *Scorpio Rising*

INCREDIBLE manipulator of the press and the media.

She would appear in ANYTHING, including some of the worst things ever made, because she wouldn't say no to anything. She was in something called *The Wild, Wild World of Jayne Mansfield*, which is revived once a year at the Thalia. Don't miss it if it turns up again! It's fabulous. It's in Cinemascope and it was taken during her last tour of Europe. She visits a gay bar, she visits a French nudist colony ...

THE END

Altar to Rudolph Valentino
that Ken maintains in his home

Samson DeBrier in
Inauguration of the Pleasure Dome

Filmography

Altar to Rudolph Valentino
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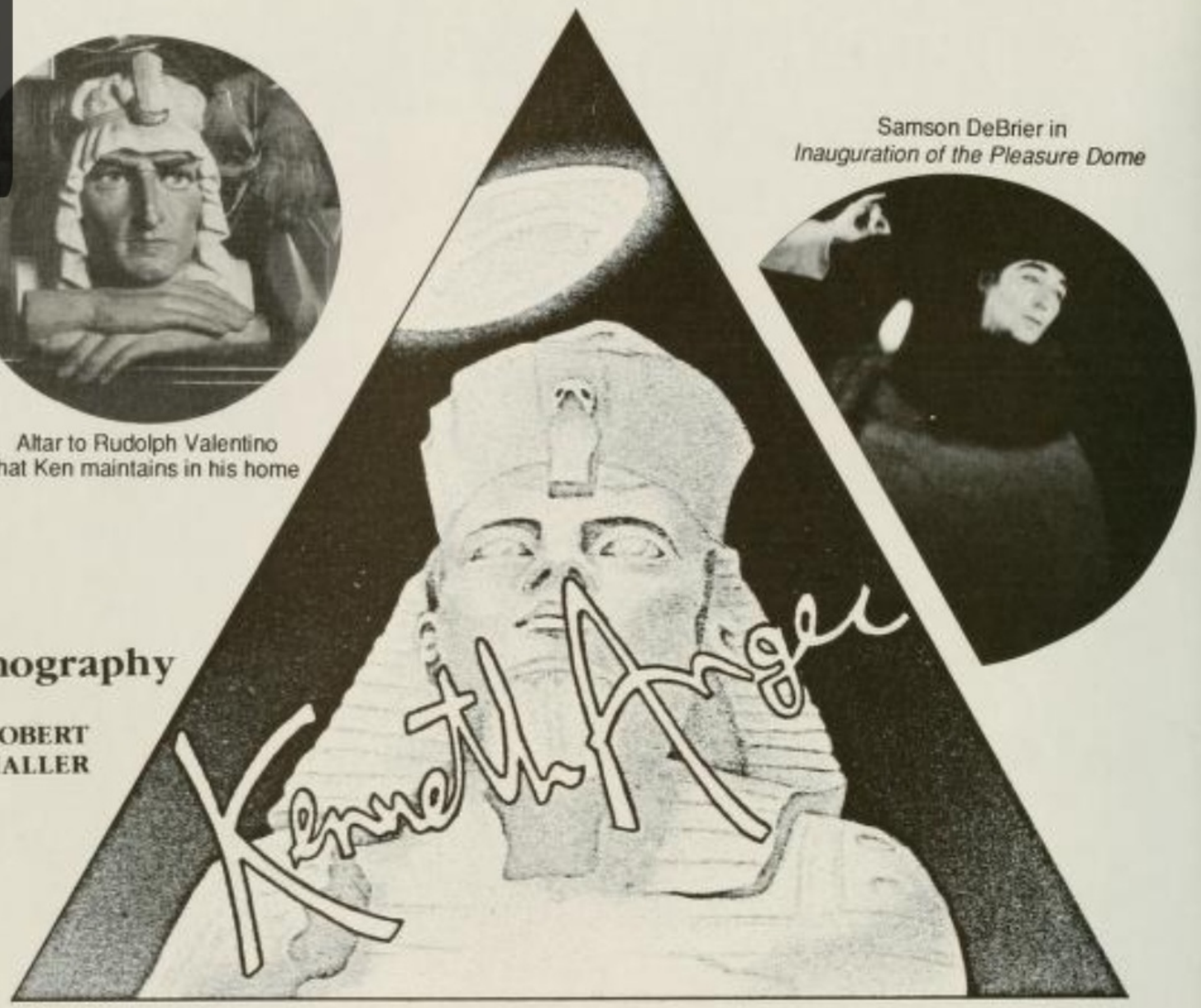


Samson DeBrier in
Inauguration of the Pleasure Dome

Filmography

ROBERT HALLER

Unless otherwise noted, the films were conceived, directed and edited by Kenneth Anger. Films denoted by an asterisk are no longer extant.

A MIDSUMMER NIGHT'S DREAM.
1935, by Max Reinhardt and William Dieterle.
Anger played the changeling prince.

* **FERDINAND THE BULL.** *1937.*

* **WHO HAS BEEN ROCKING MY DREAM BOAT.**
1941, 7 minutes, silent.

* **TINSEL TREE.** *1942, 3 minutes, silent.*

* **PRISONER OF MARS.** *1942, 11 minutes, silent.*

* **THE NEST.** *1943, 20 minutes, silent.*

* **ESCAPE EPISODE.** *1944, 35 minutes, silent.*
Remade in 1946 with sound in a 27 minute version.

* **DRASTIC DEMISE.** *1945, 5 minutes, silent.*

FIREWORKS. *1947, 14 minutes, tinted b/w, sound.*
Camera assistant: Chester Kessler. Music by Respighi. Filmed in Hollywood. Cast: Kenneth Anger (Dreamer), Gordon Gray (First Sailor), Bill Seltzer (Second Sailor).
Festival Prizes: Brussels, Cannes, Biarritz and Paris.

PUCE MOMENT. *1949, 6 minutes, color, sound.*
Music by Jonathan Halper. Filmed in Hollywood. Cast: Yvonne Marquis (Star).
A fragment of the never-completed *Puce Women.*

* **THE LOVE THAT WHIRLS.** *1949.*
Filmed in Mexico, destroyed by laboratory.

RABBIT'S MOON (LA LUNE DES LAPINS).
1950, 7 minutes, tinted b/w, sound.
Camera assistant: Tourjansky. Filmed in Paris. Cast: Andre Soubeyran (Pierrot), Claude Revenant (Harlequin), Nadine Valence (Columbine).
Not released until 1972, then in a 16 minutes version with a pop soundtrack. In 1979 the shorter 7 minute version with a soundtrack by Andy Arthur replaced the 1973 version.

* **LE JEUNE HOMME ET LA MORT.** *1951*
Study film of the Cocteau ballet, intended to be used by Anger in subsequent filming of ballet in 35mm, color; this second filming, the movie, never took place.

* **LES CHANTS DE MALDOROR.** *1952.*
Only tests and rehearsals conducted.

EAUX D'ARTIFICE. *1953, 13 minutes, color.*
Camera assistant: Thad Lovett. Music by Vivaldi. Filmed in Tivoli (Italy). Cast: Marmilla Salvatorelli (Lady).

INAUGURATION OF THE PLEASURE DOME.
1954, 38 minutes, color, sound.
Camera assistant: Robert Straede. "Sacred Mushroom Edition" has music by Janacek (*Glagolithic Mass*). Filmed in Hollywood. Cast: Samson DeBrier (Lord Shiva, Osiris, The Great Beast), Cameron (The Scarlet Woman, Kali), Katy Kadell (Isis), Renata Loome (Lilith), Anais Nin

(Astarte), Paul Mathison (Pan), Curtis Harrington (Cesare the Somnambulist), Kenneth Anger (Hecate), Peter Loome (Ganymede).

Other versions had music by Harry Partch (41 minutes, 1954–56), and the Electric Light Orchestra (38 minutes, 1978). A 41 minutes 1958 version was presented at Brussels on three screens.

Festival prizes: "L'Age d'or Award," Brussels International Experimental Film Festival.

"Dedicated to the few, and to Aleister Crowley, and the crowned and conquering child."—K.A.

✱ **THELEMA ABBEY.** *1955.*

Sound documentary on the ruins of Aleister Crowley's temple in Cefalu, Sicily.

THE DEAD. *1960, 11 minutes, silent.*

By Stan Brakhage.

ARABESQUE FOR KENNETH ANGER.
1961, 4 minutes, sound.

By Marie Menken. Although Anger does not appear in the work, physically, he is present as an idea, as well as the subject of the film's dedication.

✱ **STORY OF O.** *1961.*

Filmed in France.

✱ **SCORPIO RISING.** *1963, 29 minutes, color, sound.*

Camera: Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals, The Ran-Dells, Kris Jensen, Claudine Clark, Gene McDaniels, The Surfaris. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe), Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

Festival Awards: First Prize, Evian, France, 1966. Golden Cup, 11th Festival of Rapallo, Italy, 1965. First Prize, Third Annual Independent Film-Makers' Festival, Foothill College, CA. First Prize, Documentary, Poretta Terme Festival of Free Cinema, Italy, 1964.

"Dedicated to Jack Parsons, Victor Childe, Jim Powers, James Dean, T. E. Lawrence, Hart Crane, Kurt Mann, The Society of Spartans, The Hell's Angels, and all overgrown boys who will ever follow the whistle of Love's brother."—K.A.

KUSTOM KAR KOMMANDOS.
1965, 3 minutes, color, sound.

Camera assistant: Arnold Baskin. Music by The Parris Sisters. Filmed in San Bernadino. Cast: Sandy Trent (Car Customiser). A fragment of a larger, never completed project.

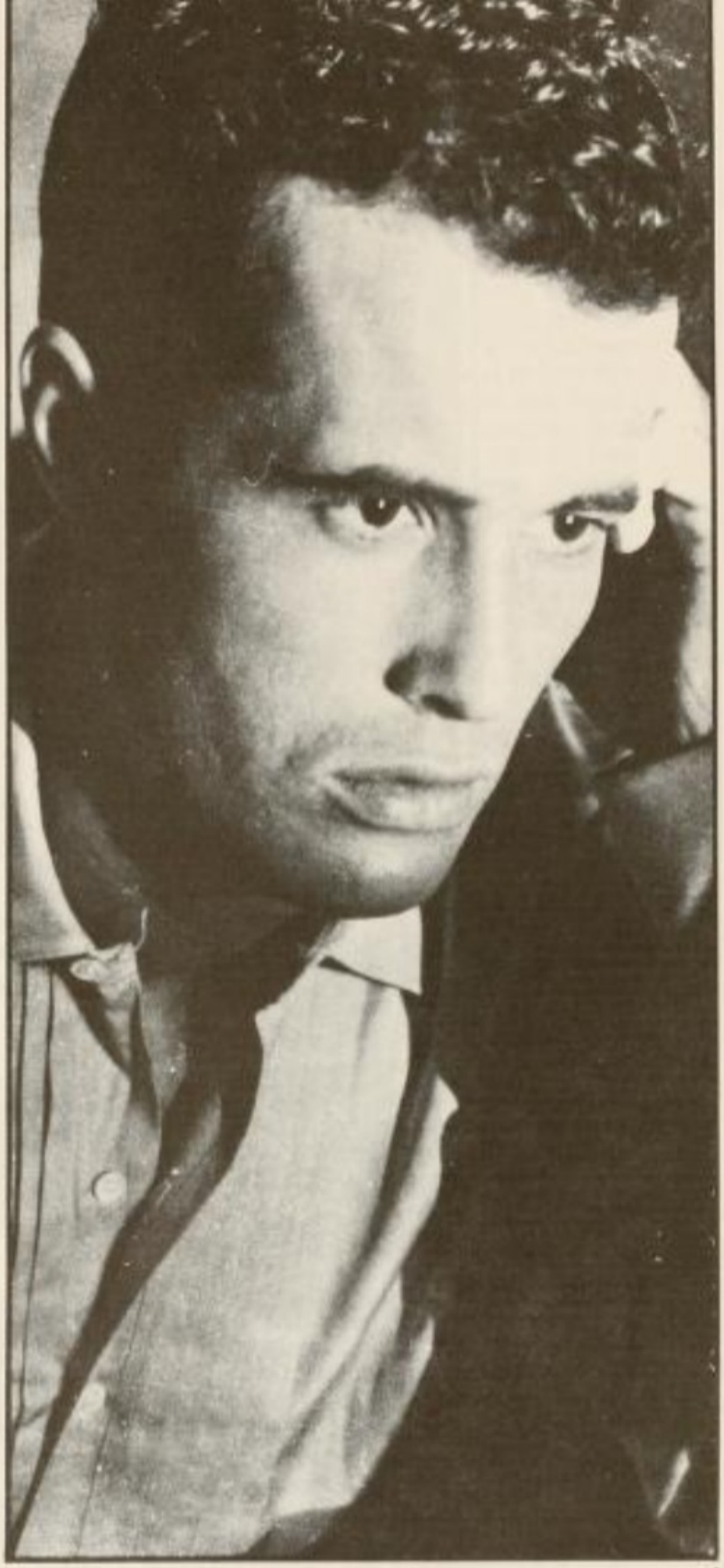
✱ **LUCIFER RISING.** *1966.*

Central footage of this first version stolen.

INVOCATION OF MY DEMON BROTHER (ARRANGEMENT IN BLACK AND GOLD).
1969, 11 minutes, color, sound.

Camera: Kenneth Anger. Music by Mick Jagger (Moog synthesizer). Filmed in San Francisco at the Straight Theatre and the Russian Embassy. Cast: Speed Hacker (Wand-bearer), Lenore Kandel (Deaconess), William Beutel (Deacon), Kenneth Anger (Magus), Van Leuven (Acolyte), Harvey Bialy (Brother), Timotha (Sister), Anton Szandor LaVey (Satan), Bobby Beausoleil (Lucifer). Made from remains of the 1966 *Lucifer Rising* project.

Awards: Tenth Independent Film Award (for the year 1969) by *Film Culture*.



Gerald J. Yorke. Filmed in Luxor, Karnak, Gizeh, Externsteine, London, Avebury. Cast: Miriam Gibril (Isis), Donald Cammell (Osiris), Haydn Couts (Adept), Kenneth Anger (Magus), Sir Francis Rose (Chaos), Marianne Faithfull (Lilith), Leslie Huggins (Lucifer). An earlier version carried a soundtrack by Jimmy Page.

Omissions:

KUSTOM KAR KOMMANDOS.
1965, 3 minutes, color, sound.

Camera assistant: Arnold Baskin. Music by The Parris Sisters. Filmed in San Bernadino. Cast: Sandy Trent (Car Customiser). A fragment of a larger, never completed project.

* **LUCIFER RISING.** *1966.*

Central footage of this first version stolen.

INVOCATION OF MY DEMON BROTHER (ARRANGEMENT IN BLACK AND GOLD).
1969, 11 minutes, color, sound.

Camera: Kenneth Anger. Music by Mick Jagger (Moog synthesizer). Filmed in San Francisco at the Straight Theatre and the Russian Embassy. Cast: Speed Hacker (Wand-bearer), Lenore Kandel (Deaconess), William Beutel (Deacon), Kenneth Anger (Magus), Van Leuven (Acolyte), Harvey Bialy (Brother), Timotha (Sister), Anton Szandor LaVey (Satan), Bobby Beausoleil (Lucifer). Made from remains of the 1966 *Lucifer Rising* project.

Awards: Tenth Independent Film Award (for the year 1969) by *Film Culture*.

LUCIFER RISING. *1970–1980, 30 minutes, color, sound.*

A presentation of Anita Pallenberg. Camera assistant: Michael Cooper. Music by Bobby Beausoleil and the Freedom Orchestra (Tracy Prison). Thelemic consultant: Gerald J. Yorke. Filmed in Luxor, Karnak, Gizeh, Externsteine, London, Avebury. Cast: Miriam Gibril (Isis), Donald Cammell (Osiris), Haydn Couts (Adept), Kenneth Anger (Magus), Sir Francis Rose (Chaos), Marianne Faithfull (Lilith), Leslie Huggins (Lucifer). An earlier version carried a soundtrack by Jimmy Page.

Omissions:
Senators in Bondage, (1976), Color/Sound
Denunciation of Stan Brakhage, (1979), B&W/Sound, 15 min.